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SACRED DANCE GUILD.

newsletter

Spring Issue 1973-74 XVI 3

THE SACRED DANCE GUILD
invites you to the 1974 June Institute....

BLUE MOUNTAIN REVISITED

featuring the leadership of artists-teachers VIJA VETRA, JOHN FERGUSON, MAXINE DEBRUYN, VIRGINIA LUCKE, and MARY JANE WOLBERS

(For further information look in the back pages of this issue.)

June 18-21, 1974

BE ON THE ALERT FOR:

1. Blue Mountain Revisited
2. Ballots to be mailed out on the SDG Officers.
3. FROM WENDY HARTMAN: "Notice: Effective immediately: We have new Membership Chairmen upon the retirement of Wendy Hartman. All communications concerning membership, dues, etc. should now go to Mrs. Sally Alderdice, 124 Fenway, Rockville Centre, NY 11570. Helping her will be Mrs. Ruth Bell, 145 Raymond Ave., Rockville Centre, NY 11570. But use Sally's address for mail."
4. Sacred Dance Guild board member Doug ADAMS has been awarded a $9,000 grant and appointed post-doctoral fellow in Art History at the National Collection of Fine Arts to pursue his research on American Religious Art during the coming academic year. Doug and his wife Margo will move to Washington D.C. this September to take up this position at the Smithsonian. Doug graduates in June from the "Theology and the Arts" doctoral program at the Graduate Theological Union, Berkeley with a specialization in 18th and 19th century American Religious Studies.

Special Announcements

May: 30: Dances of Faith-Affirmation of Life, Louise Mattlage, will appear at St. Pius Roman Catholic Church in Fairfield, Connecticut.

In this issue....

Special Announcements	1
Be on Alert	1
Minutes, Guild Board	3
Recommended Reading	3
The Guest Column (Vija Vetra)	4
"Bit" Reviews	5
Letters to the Editor	9
TV	9
News of Sacred Dance Activity	9
In Memory (Wigman by Erlanger)	15
Membership Information	16
Helps and Guidelines	16
Spotlight on New Members	16
Changes of Address	17
Late News	17
Registration SDG Institute	x

Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

May 14: The American Association of Pen Women present Louise Mattlage in lecture demonstration in Fort Lauderdale.

Lecture-demonstration will be given by Martha Yates of Centerville, Mass., sometime in May for the AAUW - Cape Cod Branch.

June: 14: Louise Mattlage and group at the Bridgeport Public Library present a lecture demonstration on Dance in Literature.

18-21: BLUE MOUNTAIN REVISITED !!!

???? Possibility of Summer Workshop on dance in Seattle, Wash. area. Contact Barja Nazaretiz, 423 N. 47th St., Seattle 98103 for details.

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:
- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

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THE GUEST COLUMN (Vija Vetra is one of the leaders at Blue Mountain this June.)

"Let them praise His name in the dance. Let them sing praises unto Him with the timbrel and harp" -

Psalm 149 v. 3

"Praise Him with the timbrel and dance; Praise Him with stringed instruments and organs" -

Psalm 150 v. 4

These Psalms from the Old Testament show that the dance as a form of worship was known already to the Hebrews long ago. Likewise the Ancient Egyptians, the Aztecs, the Mayas, the Greeks and other peoples with a highly-developed cultural life made great use of the dance in their ceremonies and divine worship. The Ancient temples of India, the sacred places of the Hindu religion were once, and to some extent still are, the scene of devotional dance-offerings. In India, furthermore, the dance was also used as a "visual aid" and as a means of teaching people the deeper meaning of religion through allegorical stories drawn from the Hindu mythology. The human soul, for instance, in its eternal longing for the divine, in its unending quest and desire for God, is incarnated in the allegorical figure of Radha, the milkmaid, who searches ceaselessly for her "eternal lover" Krishna. This simple yet universal allegory, expressed through the sensitive gestures and rhythmical movements of the dance, was used to give the spectators -- the congregation -- a deeper and more immediate understanding of the relationship between man and God, for Krishna seeks for Radha no less ardently than she strains toward him. Thus the dance could give the beholders a better insight into the mystery of man's need for God, and a sense of being at one with the divine Essence. When the intensity of feeling is overwhelming, and words fail to convey the ultimate degrees of emotion, then movement offers a new range of expression, at once more sensitive and more complete.

In the dance, the human body, illuminated by a mind impregnated by higher aspirations, becomes the supreme instrument of expression. "King David", we read in the Book of Samuel (Ch. vi, v. 14) "danced before his Lord." Indeed, movement is the very sign and symbol of life itself, from the first stirrings of growth in the living organism, the first turning of the plant toward the light. Movement is the manifestation of life in all its forms. In India, the constant and commonplace activity of all living beings is referred to as the dainic nrtya, the "daily dance." Siva, the Creator and Destroyer, the most powerful God -- or rather, the most powerful aspect of the One God -- in the Hindu religion, is also called "the Lord of the Dance" -- Natural -- who created the world as he danced.

Before man learned to make specialized instruments to express himself, he already possessed his own physical body and his voice as natural instruments given to him by God. Since the beginning of time, man has used those instruments and developed them, forming graudally the art of the dance, a heightened style of movement, usually with vocal music to act as accompaniment. Even the early Christian Church knew the ritual meaning of the dance, and traces of this old tradition are still alive within the Catholic Church. In Spain, once a year on Corpus Christi Day, a group of ten youths perform a solemn dance in front of the High Altar of the beautiful Gothic cathedral in Seville. At Christmas time in other parts of Spain, a Dance of the Shepherds is performed in church -- a ceremony which re-enacts the joyful tidings of the birth of Christ. Similarly in Mexico dancing takes place within the churches, to mark the opening and the closing of ceremonies which celebrate the days of special saints. In countries such as these, where dancing and singing form a more or less normal part of everyday life, these traditions still remain alive, at least partially; even these, however, are getting ever more rare, more buried beneath the advances of technology and beneath the mechanized forms of civilization which are springing up in consequence of these advances.

There is a further factor which has contributed to banish the dance in its sacred aspects from the common forms of worship, and that is the tendency which

Minutes of Sacred Dance Guild Board Meeting, February 15, 1974, Grand Rapids, Michigan

Present: Maxine DeBruyn, Kathy Muir, Pat Harper, Kay Clark, Bernese Schlegel and Karen Russell

Treasurer's Report
Checking Account balance - $1,048.65
Kathy requested money to renew the Dance Scope ad. The request was approved with a change in the wording for the ad.

Item: Current officers have been asked to remain in office until June of 1975 so that the new people will be ready to take over at that time. All agreed. Pat recommended that the board leave detailed reports so that the new officers will have a clearer idea of their duties. It was suggested also that the majority of new officers all come from the East coast.

Item: Toni' requested that if anyone has something to contribute to the newsletter, please to do so.

Item: The vice president requested a job clarification. It was decided to ask her to work with the officers and board members in the East to aid the president.

Item: It was moved, seconded, and passed that requests for money from the Ruby Hendersen fund come by letter of justification to the president instead of a formal application blank. The officers will then decide whether to honor the request with non-attending officers voting by mail. Kathy reported that the total of the fund is currently $704.00

Item: A letter was received from Joan Sparrow concerning our participation in a workshop at Monomy Theater near Chatam, Mass. The board approved as long as there is no financial committment.

Item: A letter was received from Doug Adams concerning his article which was discussed at the annual June meeting in 1973. The board suggested that the article be reviewed again at the June '74 annual meeting with a possible change of title to "Using Dance with the People in Worship" being considered. He also raised questions concerning an endowment. The board has researched this and found that the costs were too great and that there are other things that are more necessary right now. It's hoped that the West Coast will continue in its efforts and enthusiasm.

Item: The nominating committee would like suggestions for the board from the Midwest. Some suggestions will be turned over to them.

Item: The next newsletter will be out May 1st. Please let Toni' know your feelings on the new printing process. It is less expensive.

Item: The by-laws will be revised and approved to be presented to the annual meeting in June. Specifically discussed was the leadership chart. There have been many changes due to lack of personnel.

Item: Regional Workshops 1973-1974
Fall - Concord, Mass.
Late Fall - Detroit, Mich.
January - Rhode Island, Mass.
February 22 - Symposium at Berkley, Calif.
Spring - course on Dance in Religion at Pacific School of Religion, Berkley, Calif.
June 18-21 - Guild Workshop and Annual Meeting on Blue Mountain.

Respectfully Submitted,
Karen Russell
Recording Secretary.

** ** ** ** Recommended Reading ** ** ** **

Seedbed, newsletter published by ARC society for the arts, religion and contemporary culture, Inc., 35 East 72nd Street, New York, New York 10021.

Journey, newsletter published by Center for Contemporary Celebration, P.O. 3024, West Lafayette, Indiana 47906

Ed. Note: If readers find any material that might be of interest, share!

in the coolness of the morning, they became integrated in the image of awakening nature. In fact, these circles and serpentines against the background of bushes and trees had something almost pagan about them, uniting mother earth with the spirit above. Each of the participants was overwhelmed by the dance of which he or she was a part; and, as an observer, I could not help applauding God."

*

On Religious Art....quotation by Margaret Rigg from Motive, November, 1963

"All religious art is, essentially, celebrative. This is true even when art forumulates visions of darkness - for what is communion except the renewed vision of concentrated evil, suffering the crucifixion? In our celebration of this we take upon us some part of the suffering of the world, and offer our lives thenceforth in newness. We cannot completely forget Good Friday and rush on to Easter. It is something like that for the artist. He has experienced beauty, and life's richness and goodness and he is eager to share his visions of these. But he sees, too, the disorder, misery, danger and blindness in the world and if he is honest he must 'say something' about that part of existence. Then, when he celebrates, it is celebration which has come through the darkness into the light and becomes a hymn of thanksgiving and praise, of delight and joy.

"If we are to partake of religious art today we must be prepared to take artists seriously. We ought to look at their work. Churchmen ought not to leave it to the museums to hold these silent celebrations alone. But the museums seem more and more like cathedrals and the churches more and more like archives. Whatever the reasons for our insensitivity toward the so-called 'secular' artists of our times, we do continue to ignore our artists and only widen the gulf between the church and the world. But if the incarnation has any real meaning for us, and if we dare to sing that 'He's got the whole world in His hands,' then art is one of the joyful necessities of our lives."

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Doris Humphrey, on communication through movement: (from Dance Observer, March 1962)

"Perhaps the most important thing one could say about projection is that there certainly will be none unless there is conviction back of what you are doing. Unless you believe in yourself, no one else will, I assure you.....The body is extremely revealing. It tells us more than speech, more than any kind of communication, what is really felt, what is going on in the inside; so that without the conviction there is automatically very little projection."

*

The Sacred Dance Guild is listed in the current Dance Magazine Annual under National Dance Organizations. (p. 255)

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The annual supplement of a leading encyclopedia features a story about the resurgence of religious art as the most noteworthy development in 1973, complete with illustrations of sacred dance. Does anyone of our readers know in which encyclopedia this appears?

*

From Virginia Lucke (book reviews!!!!!)

"Dance and the Church" by Florence C. Whipple, Editor, Lydia Breed, drawings and design, Barbara M. Hutchins, typing and layout, publis ed by The Religious Arts Guild of the Unitarian Universalist Assoc., 25 Beacon St., Boston, Mass. 02108, May 1972 $2.00, 39 pp., foreword by The Rev. Dr. Cynthia J. Edson, pres., Relig. Arts Guild:

Dance is becoming once again a part of man's expression of his communication with his gods and his fellow man. Sacred Dance is being joined to modern dance in new expressions of contemporary religion. RAG is proud to bring a gathering of information and essays on dance in our UU churches and fellowships today. "The editor has had extensive experience with the Marblehead Dance Workshop--one of the pioneer groups. Her experience includes both sacred and contemporary musical settings. If this booklet is a step on the road to greater use of dance we are rewarded.

has developed to draw a harsh line of separation between the spiritual and physical worlds, regardless of the possibilities that the one might be made manifest through the other. If God has seen fit to create us with a physical body in addition to a soul which is spiritual and immaterial, can we doubt but that this was part of His wise and all-seeing plan? We were given a physical body and then a mind and spirit to inhabit it. How we treat the relationship between the two lies within our own choice. Through the exercise of our free will, we may resolve to make the body into a temple for our spirit to dwell in, or we may abuse it by transforming it into an ugly prison, to enclose and fetter our spiritual self. The ideal lies in harmony. Between the spiritual and the physical, we must strive to bring about a harmonious balance, here, during our physical life-time on earth. Only too often does an excessive emphasis on the one or the other exclusively lead directly to disaster.

The dance is the perfect symbol of this ideal harmony between our spiritual and physical selves. Through the dance, the human body takes on the aspect of a well-tuned instrument, whose accords are illuminated by a profound spiritual experience. The art of the dance has arisen as the most natural and the most appropriate form of expression known to that spiritual-physical duality which is man. Through it is made manifest the symbolic marriage of mind and body. Thus is the true image of living man crystallized and man rendered visible through the art of movement.

Is not this, then, an appropriate artform to include in our worship of God? Sculpture, painting and music are arts which have nearly always been patronized by the Christian Church, in praise of the Divine Being. The dance, which is sculpture and painting endowed with life, which is music made visible, deserves its own place -- perhaps even a place of honour--among those other arts to which it is related. If we may sing the chorales of Johann Sebastian Bach in our churches, why should we not express the same intensity and profundity of spiritual emotion in movement, for over and above the rapture of the spirit the dance expresses joy and all the heightened delight of living the life which God has given us:

"Thou has turned for me my morning into dancing, thou has put off my sackcloth and girded me with gladness." Psalm v.

"Bit" Reviews

Mary Jane Wolbers sends:

from the chapter "The Sacred Dance" in Walter Sorell's book The Dancer's Image (Columbia University Press, N.Y., 1971)

"An experience I personally had while participating in one of the annual meetings of the Sacred Dance Guild may shed some more light on the limitations and potentialities of the sacred dance in action. It was at Drew University, Madison, New Jersey. Early one morning there was an outdoor worship service. For some time the dancers stood around in an almost helpless manner trying to move in a unified and coordinated way. But seemingly paralyzed by the overwhelming presence of nature, none of the many attempts crystallized.

"Then Vija Vetra, a Latvian-born dancer, who had introduced the sacred dance in Australia and had come to the New World from a sojourn in India, mingled with the group. Suddenly she led the dancers in ever-widening and closing circles, at moments with all arms united and reaching toward heaven as if with spires of many cathedrals, then she led the group in serpentines and achieved what, at that moment of experience, seemed to me to be the key to sacred dance in our time: with artistic intuition, but with spontaneity, these bodies moved, and there was a wholeness about them, they were bathed

of questions and attitudes may meet in your church when planning dance group -- excellent.

"Creative Movement in the Church" by Marie Brown, Dallas, Tex. p. 19-20: gives very good description of Barbara Mettler's techniques, again emphasizing "learning to express the fundamental 'I am', the core of our being."

p. 21: B. Beach gives suggestions on exploring space. p. 22-23: F. Whipple gives suggestions on exploring shapes. p. 25-26 gives six experiments with time. p. 27 Cora Miller Wells, S. Weymouth, Mass. shares processionals and recessionals she has used for a decade. The last pages are devoted to three programs with good line drawings and clear photos of Palestrina Missa Brevis, African Mass, & Distillations, the words to S. Carter's Lord of the Dance; a review of Dance Therapy Program for Nursing Homes by Mabel C. Merritt and a brief but up-to-date bibliography. Our Virginia Huffine is also represented by two "simple expressions of movement in a traditional, altar front setting for children: 1. United Nations Day service and 2. Thanksgiving processional.

...all this crisply printed, helpful line drawings, for $2.00!

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"Barefoot in the Chancel" by Barbara Kress Beach, same publisher as "Dance and the Church", but heavier paper and a few more line drawings by Lucy Harrington and photos, 1971-2 - for $1.75.

This book is outgrowth of the Marblehead Dance Workshop and the Boston Dance Symposium "whose ideas, experience, and inspiration provided groundwork: Miss Carol Davis, Mrs. Vincent Guiliano, Mrs. Coy Huffine, Mrs. Harvey Jenkins, Mr. and Mrs. Warren T. Johnson (SDG pres.), Mrs. Norman Saunders (SDG Treas.), Dr. Robt. A. Storer (SDG Pres. and pioneer), Joan Sparrow, F. Whipple, Mr. Beach and Miss Alice Harrison."

Beach uses succinct quotations from famous modern dancers as she tries to answer that question: What's so Religious about Religious Dance? M. Graham: "To those who can become as open-minded as children the dance has a tremendous power; it is a spiritual touchstone." p. 9 or "The basis of all dancing is something deep within you." p. 11. p. 10 holds the warning many know well: "it would be tragic mistake for 'dance' in churches to adopt sterotyped 'religious' gestures that are cliches. The dancer in a religious setting faces no less demand for honest, imaginative expression than the dancer on a concert stage....At least two ways to approach What's religious about religious dance: 1. consider basic intentions of and uses for dance in the church. 2. examine potentialities for religious expression inherent in dance itself". p.10 The dance must be shaped with clarity and force, by specific religious motives. It then becomes an element in worship of the congregation.

p.12: "Again and again, in the testimony of dancers who have reflected deeply on their experience, dance is seen as a symbolic action which effects a transformation of human awareness." Mary Wigman to Suzanne Langer in "Feeling and Form" p. 207: "The shape of the individual's inner experience... ..will also have the unique, magnetic power of transmission which makes it possible to draw other persons, the participating spectators, into the magic circle of creation." p. 13.

A list of chapter headings should give good idea of what help is available: Choosing a Dance Subject, Dancing to Communicate (Gesture, Motivation, Spatial Design, Design in the Chancel, Rhythm, Dynamics), The Shape of Dance, Appendix: A Movement Vocabulary, Resources and Bibliography, Creative Movement for Personal Satisfaction (Using class outlines, where shall we dance?), Six Experiments with Movement (Six Dance Classes in Outline Form, More Experiments with movement), Organizing your Dance Group (Getting Started, Presenting the Finished Product), The Dancer as Critic.

This inexpensive, but very helpful book can be highly recommended to beginners. It is familiar to most of us who have been in dance education. Isn't as frighteningly professional sounding as some of the volumes for college or high school dance teachers.

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Florence Whipple, Editor: "Dance and life, movement and art, drama, religion--what is the connection? Why is it happening? What are people feeling? Offers a beginning, a report on dance and the church. "Here is an invitation to join us in discovery and exploration, as a seeker of information. Join us as a dancer, a musician, a poet or writer. Join us as an informed and interested spectator, and as you read this, think what dance might do for your church."

Then follows six statements on dance by different artists and ministers that would be most helpful to someone trying to explain what can be done to Minister, Chairmen Christian Ed. Com., Fine Arts Com., Women's Fellowship:

1. Richard A. Kellaway, Minister, UU Church of N.Y. City: p.3 "Dance is older than liturgy. Communities expressed concerns in motion before formulated them into words. As UU churches and fellowships move beyond preoccupation with ideas and intellect to new openness for feeling and expression, the dance is being discovered anew." He suggests clapping, swaying, making circles around sanctuary, breaking bread together, touching hands in benediction--move from audience to a community. Lists precautions: plan in advance; make sure dancers comprehend what service wants to express; take time to talk through; don't try to do too much; adequate rehearsal time in church itself; check sight lines; use pulpet and aisles if needed. Know what you hope to accomplish; be sure dancers and context right for goals.

2. Peter W. Denny, minister First Parish Unitarian Church, Beverly Mass., p. 5-7: "The Dancing Minister"--relates experiences preparing Arthur Miller's "The Crucible" to illustrate personal integrity and courage triumph over cruelty of intolerance. Assigned to Marblehead Dance Workshop. Goal: involve congregation in affirmation of basic, human integrity by dancing recognizable set of moments out of which impulse to be you arises, makes courage impact felt; put together expectations of worshippers with evocative power of dance so each stimulates other. Discovered minister can build bridge between unfamiliar, unexpected and act of celebrating by dancers. "I trust that the congregation that accepts dance into the church will understand better how to take their hands off the back of the pew in front of them and extend those hands to someone else."

3. Good definitions of terms: Motion Choir, Mime, Creative Dance. Sources of ideas--sensing of a pulse in the world--"build-ups of tension, communication of moods, feelings, and if successful, a communion of sorts develops between dancers and spectators....A vital force is a reaching into a living organism." Florence Whipple, p. 9, 10.

4. Barbara K. Beach summarizes well her ideal of the book, "Barefoot in the Chancel": "To dance is to submit to a discipline and see oneself in relation to the ideal which that discipline holds out. To make a dance is to wrench out of the medium some of the physical, aesthetic, and religious meaning it holds captive, and to hold out that meaning before a congregation is to share hope that the movement you offer, and the experience the congregation brings to bear in watching, will reaffirm the possibility of a reawakened vision, among you, of a new human community." p. 11 -- "Why Dance Now?"

5. "Relationships--Thoughts by a sculptor on the Dance," p. 11-12 - Lydia Breed, Swampscott, Mass.: discusses similarities in sculptor's and dancer's uses of space, form, rhythm-time. "For both the doing is in large part the rt. Being that which is portrayed; as the Zen painter Is the mountain...then goes home and paints it....when the bridge between artist and audience is made..and communication takes place...then is the art complete and performer rewarded."

6. "Dance and Art", Elizabeth Szawlowski, Glass Designer, Instructor Boston Museum School. p. 13: Art is effort to give visible form to all aspects of life. Dance could be said to be as strong and meaningful as visible image it projects.

p. 14-17 are descriptions of how Cleveland Ohio First U. Church Dance Workshop and the Marblehead Dance Workshop work. Gives history of latter. Good, practical advice in both. p. 18 has list

LETTERS TO THE EDITOR

From Mrs. Olivia F. Contreras, 1120 Arizona St., El Paso, Texas 79902:

"I received word of you through the Erick Hawkins Dance Company when they were here in El Paso at the University of Texas at El Paso, In March of this year.

"In June a production called 'Patmos' on the Book of Revelation will be performed here on campus. With God's guidance I will choreograph the dances since it will be like a rock-opera. I would appreciate any information you may have on the Sacred Dance Guild of America, and on what is being done in this area of dance, including various groups and their addresses.

"Thank you kindly and may God bless your work.

"P.S. The production is being put on by Shirleen Becker. If you have any information on Religious drama it would also be appreciated. Thank you again."

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Your Editor watched the Alvin Ailey "Memories and Visions". Much of Ailey's work is ethnically religious in inspiration. Judith Jamison's "Cry" was especially beautiful.

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"   NEWS OF SACRED DANCE ACTIVITY   "
"   "
"   (Listed alphabetically by states)   "
"   "
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CALIFORNIA -

Judith Hatcher of Los Angeles has the congregation sing "Lord of the Dance" and "Blowin' In the Wind" as she solo dances the works. She finds that this method breaks down the distance between performer and congregation and allows a greater sensing of all being one.

Elaine Friedrich led the five week Lenten Course on Prayer through Movement at St. Augustine's, Santa Monica Episcopal church. All members of St. Columbus Catholic Church in Oakland join hands for the Lord's prayer while standing in the pews and then raise up all hands still joined for the words "Thy Kingdom Come."

All members of College Heights Church San Mateo come forward after the sermon and during the offering to stand with hands joined in many concentric circles during the Lord's Prayer, Communion and the Benediction.

Albirda Rose, who has done her thesis on Black Religion at Mills College, developed a twenty-minute piece in dance which shows the normal reaction of movement that occurs in the religious ceremonies of her faith.

John Daley (MA Mills College in dance) explored dimensions of American Indian faith and culture by building a 21 foot tipi from scratch; and then he used the movement for those who help in the construction. Performed in Bay Area parks many times, John welcomes observers to join in this event which occurs at sunset accompanied by the sharing of bread. Movies are then shown inside the Tipi and movement evolved.

Father James Empereur S.J. reports that movement is often used at the Jesuit Theological Seminary at Berkeley Masses and also on occasion at St. Mary's Cathedral in San Francisco. The dance liturgy is built around the four processions of the Eucharist: the entry, presentation of gifts, communion and recession. Movements are designed to express the regular responses of the people in the liturgical prayers.

Vija Vetra led a worship experience in San Francisco using Hindu music, the human heartbeat, and electronic western music to bring together east and west in worship. T. S. Eliot's "In my beginning is my end" was set and danced to the human heart beat in one sequence.

In the Graduate Theological Union Symposium on Theology-Within-Arts, Doug Adams led the experience in dance and suggested that the question is no longer whether there should be dance within worship but rather

what dances are appropriate at which moments of worship to express the particular liturgy. Doug led the group in dancing "Joy to the World" in several different ways. For instance, he contended that Ross Snyder is correct that dancing in circles which simply repeat again and again the same movement without going anywhere is more congenial to eastern religions than it is to the history consciousness of Christianity, Judaism, and Islam. Moving in a procession to "Joy to the World" with the tripudium step (three steps forward and one back - three steps forward and one back - etc.) was the class Christian step. (How different than two forward and two back! -- a movement that might characterize a more fatalistic world view.) And Doug noted the differences it makes whether one processes single file with this step or three or four abreast with arms linked. Doug concluded: "For the theologian who stands or sits outside the art forms of dancing, there is 'the dance.' For those theologians who move within the ar forms of dancing, there are dances. For the theologians outside dancing, the question remains 'should there be dance in worship?' For a theologian who moves within the artforms, there is already movement in worship and the question becomes 'What forms of movement are appropriate at which moments of the liturgy to express its movement.' There is already movement and dance in a worship service if the people simply come in, sit down, stand up, sit down, stand up, sit down, stand up and walk out. Our Question becomes, 'Does such movement truly express the movements of the worship service?' And we should ask 'Are there not better movements for the people to express what the worship service should be doing in life?' If we find the movements to express the words that are already in the worship service, then those words will have a new life in the world -- the word becomes flesh."

Description of Jacquie Shaw's spring quarter course at the Graduate Theological Union and Pacific School of Religion, Berkeley: RA 369 "Dance as Liturgy and Social Criticism." "The developing language of dance will be used to make a statement about the human condition through liturgy and social criticism. Students are encouraged to integrate their resources in Bible and theology into dance as liturgy and social criticism."

Fran Barry sends along the enclosed prayer "Dance of Worship" from the book "I've Got to Talk to Someone, God" by Marjorie Holmes. (Doubleday and Co.)

Lord, for those of us who love dancing, let us dance sometimes in prayer.

The spirit often physically reaches out toward you. The heart is filled with emotions that words can't always express. The mind teems with problems that often block the path to you.

Lord, as I move to this music I offer up all my feelings. My joy in this beautiful world, my awe and gratitude. My hopes and my dreams.

I offer you too in this dance my doubts and disappointments. My anxieties and grievances. I banish them, I break their chains. I cast them into the music and my body frees my spirit to dance before you as well.

Accept this dance as an act of worship, Oh God, and draw near.

And now as I dance I would offer up all the people I should be praying for. As I lift my arms in adoration I gather them in for your blessing.

I see them happy. I see them well. This vision is vivid before me. As I dance I rejoice for their peace. These things I claim in your name for them.

I dance for the people I love, oh Lord. I dance their cares into your keeping.

But I also dance for myself. For the joy and wonder of my own being. I dance in worship, to reach you.

*

Kay Farnham reports dance in the worship of St. John's United Church of Christ San Francisco by three teen age girls working on three different levels to "Nobody Knows the Trouble I've Seen" and "Day by Day" from Godspell, sung by a soloist.

Ben Howard led his company in dancing a rock-Mass at All Saint's Episcopal Church, Pasadena on April 7.

The Westwind International Folk Ensemble of San Francisco recreates and presents "Shaker Worship Services" depicting the movements, songs, and dances of this early American religious sect.

Capsule report of 100 in attendance at the April 27 Workshop in Dance for Worship and Education, Pacific School of Religion, Berkeley, led by Jacquie Shaw,

choir in response to an invitation to dance a whole Sunday morning service at the Congregational Church in Acton, Mass., on March 3.

At the Introit at that service the workshop choir, under the direction of Bonnie Meier, danced to "In Joseph's Lovely Garden," a Polish Easter carol. Other numbers included "The Beatitudes," "Morning Has Broken," "The Lord Is My Strength," "O Earth," "This Is My Father's World," and "The Seven Fold Amen."

The Motion Choir of the First Parish in Dorchester, Mass., under Carol Davis's direction, is currently working on "Bless This Church," an adaptation of the familiar "Bless This House," with words written by the minister to apply to the architecture and atmosphere of the First Parish Church. Thiss occurred on March 31. For Easter the choir prepared a two-part presentation of the scriptural story of the resurrection. Part 1 will be to the music of Grieg's "Death of Ase" with the dancers in mourning veils proceeding to the tomb simulated at the altar. In Part 2, to the triumphant hymn "Christ Is Risen," the choir ceases to weep and proceeds out to spread the wondrous news of His Resurrection as declared by the angels. Ms. Davis reports the Motion Choir at First Parish Church tries to present sacred dance on most festival Sundays to maintain the continued interest of the dancers as well as the congregation.

MICHIGAN -

The Rhythmic Worship Choir from South Congregational Church, Grand Rapids, Michigan directed by Bernese Schlegel presented "Welcome, Gay Kalgada" a Russian Carol published by the Lorenz Company, at their Christmas Services.

The Holland Rhythmic Choir, directed by Maxine DeBruyn presented Christmas Story in Sacred Dance to the Women's Christmas Breakfast in the sactuary of the Fellowship Reformed Church, on Hope College Campus for the Faculty Wives Group and for the Monday Musical Club of Benton Harbor for the Christmas Vespers in the sanctuary of First Presbyterian Church. From Scripture, the Holland Rhythmic Choir presented "Seven Canzonas for Brass Choirs" by Gabrieli using narration and records as background. The dancers enter with candles and form Hebrew Round to introduce prophetice Old Testament Passages, duets, trios, and solos combine to tell Christmas story. The Presence moves out transitional passages and remains an important part of the background throughout. The final narration from Revelation finds the choir reassembled with candles forming the Menorah which becomes a cross for the processional. Future dates for the group are at the Third Reformed Church, Holland, Michigan and the Grand Rapids Women's Club, Lenten Presentations.

The Sacred Dance Choir, First Presbyterian Church, Battle Creek, Michigan directed by Penny Colburn are performing their version of Ralph Vaughn Williams "Job", at Michigan State University in July for the American Guild of Organists annual meeting. Penny will lead the discussion in the area of dance. During the holidays the group presented "Sing We Noel" by Katherine Davis, "Harp Interlude" from "Ceremony of Carols" by Benjamin Britton as a solo and "If Only" by Jane Marshall also a solo. Dancing in the "flavor" of nineteenth century movement, in groups of four to eight girls the Concert of William Billings Music was performed, including "A Virgin Unspotted", "When Jesus Wept", "I am the Rose of Sharon" and "Creation". This concert offers a chance to dance other than interpretative movements. Music is all a capella by the Chancel Choir.

Marjory Priest, director of the Belleville First Methodist Sacred Dance group sponsored by the United Methodist Women, Belleville, Michigan has planned a spring program with the theme "Lord of the Dance". The service is in four parts:
1. Celebration of Christ's Birthday - dancing 1st and last verse of "Lord of the Dance", Christmas Carols - "There's a Song in the Air", "O Come Little Children", "Do You Hear What I Hear", and "Go Tell It On the Mountain."
2. Celebration for Christ's Life - "They'll Know We are Christians" using 2nd verse and Scripture, Beatitudes -- "Tell Me the Stories" and "The Lord's Prayer"

Judith Hatcher, and Doug Anderson. The Schedule of Events listed the following: Experiences in Dance from the History of the Jewish and Christian Worship Patterns, Congregational Dancing In Christian Worship for Today, Sharing Resources and Dance Choreographies and Experiences, Developing Sensitivity to Movements for Continuous Training Outside the Formal Group Experience, Developing Movement Vocabularies, Dance in the Classroom for all Ages, Final Sharings in Dance and Moving Out Event

FLORIDA -

Kathleen V. Powell, Cape Coral, reports: As a member of Fine Arts Committee, Adison Community College, Fort Myers, she was instrumental in bringing Bob Yohn and Co. to Florida in April, scheduling for two workshop sessions and one public dance event, all at the college. (Robert Yohn was leader at the Sacred Dance Guild June Workshop last summer at Blue Mountain.)

ILLINOIS -

Mildred Dickinson from Riverbend Farm, St. Charles, Illinois reports that there is no organization, but hopefully a motion choir will be established in the Unitarian Universalist Church, Geneve, Illinois, this spring. Interest was generated in the idea of Dance, when Mildred was asked to conduct a Country Dance session for the congregation on what is traditionally called May Madness Sunday. She used Play Party games from Appalacian country to begin the session, then 17th and 18th Century English dances. Everybody danced, from six to sixty. This took place in the main church which was built about 1840 and has movable pews, which were taken out. They danced instead of hearing a sermon. Result--dancing in the church every second Tuesday night. Mildred was part of a motion choir in the First Unitarian Church in Chicago, so she is experienced in this kind of endeavor.

Toni' Intravaia, Carbondale, will be part of the closing May Devotions to Mary at St. Francis Xavier Parish in "Cycle of the Rosary".

INDIANA -

From Indianapolis, Indiana, Mary C. Bell, reports she will be doing an "Arts in Worship Workshop at the Wesley Woods United Methodist Church Camp from July 7th through July 13th. This is a Junior High Church Camp teaching music, dance, art and photography. How do we incorporate them into programs for worship? Students have major and minor groups that work and perform in for the week. This is the second summer for the Grand Rapids district camp.

MASSACHUSETTS -

Gloria Castano of Dedham: I have a Sacred Dance Workshop, ages 8-13 performing out of the Y.W.C.A. South Natick, Mass. They have performed at several services, the last on Feb. 24 at The All Souls Unitarian Church in Braintree. We look forward to your Guild information.

The Sacred Dance Choir of All Saints' Episcopal Church, Attleboro, Mass., under the direction of Carlynn Reed, appeared in a Sunday morning service in November and again at the Christmas Eve service in December. Four dancers performed "Allelu," and three members of the group did "Go Tell It on the Mountain." Both numbers were to the accompaniment of a female voice with organ. Presently, five dancers are rehearsing "Prepare Ye the Way of the Lord" from Godspell with a tenor voice and musical accompaniment. They are also working on "Morning Has Broken" by Cat Stevens. The All Saints' Choir has been invited to dance at the Episcopal Cathedral in Springfield, Mass., where they plan to appear sometime in April or May. This will be the greatest challenge the group has encountered thus far, Ms. Reed says.

After a busy Christmas season, the Sacred Dance Choir and Workshop of Hancock United Church of Christ, Lexington, Mass., SYBILLE Volz, director, went right into rehearsals for an evening program for the church's Women's Fellowship, and despite snow cancellations and illnesses, the program went on, on January 30. Both the dance choirs and the children's choir put the program together. The dance choir and the children's choir did "Praise to the Lord" as the processional. "Joy to the World" followed and as a recessional the groups did "This Is My Father's World." The theme for the evening was "In Christ There Is No East or West." After that, the choirs immediately began rehearsing with the high school

3. Celebration for Sacrifice of Christ's Life -2nd verse of "Lord of the Dance" and Scripture, "Were You There", "Old Rugged Cross", "Let Us Break Bread"
4. Celebration for Christ's Resurrection - 4th and 5th verse of "Lord of the Dance", and Scripture, 23rd Psalm (solo), "Amazing Grace" (7 dancers), "To Believe", poem (3 dancers), "Sons of God" from Hymns for Now. The group has given programs for the Chelsea Methodist Home, participated in Ash Wednesday Communion Service and at a Mother-Daughter Banquet.

From Clawson United Methodist Church, Clawson, Michigan, Janet Lee reports the group gave a demonstration for the Choristers Guild Meeting showing how choir directors can use dance along with their anthems to augment the worship message as presented by the piece. This was held at the Pontiac Central United Methodist Church. Other works the group has done are "In Remembrance" a record by Buryl Red, "Celebrate Life" and "The Truth Shall Make You Free", a solo dance. These were also presented Faster Sunday.

Bobbie Bates, director of the Rhythmic Choir, United Presbyterian Church of Okemos, Okemos, Michigan has a new assistant, Sue Terry. Works presented were "I Danced in the Morning" and "Lord of the Dance" by Sydney Carter using piano and vocalist. Bobbie says, "Our group has grown to 10. Because of our limited space we are using the girls spaced silently around the sanctuary. Two at a time will dance, to one of the five verses and then the chorus--1st chorus 2 will dance, 2nd chorus 4 will dance, etc., 5th chorus, 10 will dance. For each chorus the congregation will join the choir in clasped hands to the cross. This we feel to be a natural movement: low clasped hands with eyes to the cross. Hopefully by the 5th time there will be a great sense of feeling for the congregation."

Virginia Austin, Muskegon, Michigan reports there is no dance choir in their church at present. Hopefully they will have one in the fall. Meanwhile Virginia and her husband are leaving for Atlantic City where they are staging a Sunday Night Show with the Atlantic City School at the American Association of School Administrators.

MINNESOTA -

Rochester, Minnesota: On March 8, Virginia Huffine led a workshop in religious dance entitled "An Introduction to Sacred Dance" as part of a week-long Festival of Religious Arts at the Zumbro Lutheran Church here. Opening with a short prayer, a short talk on the origin, and present day use of dance as a form of worship, was given, followed by a film. Then a period of dance warm-up was given, exercises in creative expression, finishing with all participants learning movements to accompany the Doxology, for which music was played, and spectators joined in singing. The response and enthusiasm was most gratifying, and questions were answered about the SDG and pamphlets handed out. All attending also filled in an Evaluation Sheet, which showed interest by all. Attending were dancers, non-dancers, clergy and church musicians. The event was covered by the press, including a photograph in the newspaper, which helps to spread the word about religious dance in this area! At the invitation of The Women's Group of the church, Virginia presented a short talk on The Sacred Dance Guild and its work, on March 5, concluding with a dance, choreographed by a fellow-member, Robert A. Storer, "A Vernal Creed" performed to the reading of the prayer by W. W. Argow.

MISSOURI -

Please note: Margaret Taylor Chaney has a New permanent address: Box 313, Indian Rocks Beach, Florida 33535.
She has given workshops for church workers with youth and interdenominational for larger Kansas City Area. Margaret was Guest Leader at St. Paul School of Theology, Kansas City, Missouri, Christmas Chapel Program called "We Still Search". During the workshop Mrs. Chaney covered the use of interpretive movement in the church with various age groups.
She conducts similar workshops to assist in Christian education and devotional services for youths and adults throughout the United States and Japan.

NEW HAMPSHIRE -

Noelle Richardson interpreted "I Wonder

as I Wander" and "Jesu Bambino" for the Christmas services at the Marlborough, New Hampshire Federated Church and presented "Were You There When They Crucified My Lord" on Palm Sunday and a joyful dance of celebration to music by Praetorius at Easter.

NEW YORK -

On December 6, 1973 Nancy Brock presented her solo program "The Dance in Worship" in the Chapel at Muhlenberg College, Allentown, Pa. Two Muhlenberg students assisted her in the Lament of Rachel from the Twelfth Century Music Drama "The Play of Herod", and in the concluding Advent Hymn "O Come, O Come, Emmanuel", which was sung by the congregation, was danced as an offertory. Nancy Brock led an all-day workshop in creative movement, "Moving Toward Wholeness", in Concordville, Pa., on January 19, 1974 for members of Round Table Associates, a group devoted to the study of Jungian psychology.
Wainwright Center for the Development of Human Resources at Rye, New York, celebrated the Easter Festival with a Sacred Dance Workshop, April 12-14, led by Nancy Brock. Adults without any previous dance experience were welcome to "praise His name in the dance." Seeking the source of creativity in each individual, participants followed their unique impulses to expression in movement which drew the group together in the act of worship.

Wesleyan Dancers of Huntington have been busy, but not as hectically so as in past years. They seem to have gotten into the nursing home circuit lately, doing their service "Joy" and a new one "Love" in homes in Poughkeepsie area. Director, Wendy Hartman, is pleased to note that the members of the group are now doing dances in their home churches aside from the services they do as a group. Sometimes they use dances that they use in the group service and sometimes they do original things, especially the ones who are working with their church school children. One girl, Louise Roeller, has worked with some girls in her church to "Wolcum" from "Ceremony of Carols" at Christmas. Having put together a new service, "To Believe in God" using the poetry from the book of that name and music from Mary Travers and Peter Yarrow albums (Follow Me, I Wish I Knew How It Would Feel to Be Free, River of Jordan and Weave Me the Sunshine). They hop to dance this once or twice this spring. The group plans to spend weekly sessions on creative things coming from themselves; perhaps new ideas for new services will come from these.
Looking back: at Christmas time Wendy and Mary Moody led a group of about 50 Methodist ministers and their wives in three circle dances done to Carols. Simple movements were used, though things did get a bit confusing here and there. It got a little hilarious; everyone had a wonderful, happy time, thus meeting the goal. They ended with a processional out of the fellowship hall down the stairs into a chapel for the ending worship.

TEXAS -

Jeni Blair, Houston, performed various selections for services and programs at Memorial Drive Presbyterian Church, St. Stephen's Episcopal Church, St. Francis Episcopal Church, First Unitarian Church, etc.; "movement readings", although unknown in Houston seem to be welcomed. However, Jeni very much misses the encouragement of the SDG workshops. Sacred dance is by no means common and she sometimes feels in a vacuum. The Newsletter really "keeps me going - send it along - I need it!"

VERMONT -

Mrs. Jean Willard, director of the Faith Interpretive Choir in Springfield, Vt. Baptist Church,is very busy conducting workshops, choreographing cantatas and dances for her group which participates in regular church services and special services during the year in their local church and others in the area. Works include the cantata "The Night the Angels Sang", Peterson; "Listen", "All I Ask of You" by the monks of the Weston, Vt. Priory; Bach's "Ave Maria"; "The Creation"by Johnson; "There's a Wideness in God's Mercy", Faher and "Agony of the Crucifixion" music from "Goldfinger". She is working on a dance program using the spoken word and music interpreting the highlights of the Bible from the Creation to the Resurrection.

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- IN MEMORY -

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(Ed. Note: Last issue you were promised a special article on Mary Wigman! The author is head of the Graduate Department of Dance at the University of Illinois, at Urbana.)

Christmas Eve 1972 with Mary Wigman in West Berlin

"As was always her custom when she had her school, Mary invited the 'foreign' students to celebrate Christmas Eve at her home. By foreign is meant in this case Americans and Canadians who were too far away to go home for the holidays. So it was with Lew Thomas* and myself this Christmas, only we had come specially from the states to be with Mary. We knew that her eyesight was failing and because of a hip fracture which had never mended properly, moving about was not easy for her any more.

"It was a clear, crisp evening December 24, 1972 when Lew and I walked from our pension to Mary's apartment. Hesschen, Mary's devoted housekeeper greeted us at the door, and Mary was waiting for us in the hallway upstairs. Her first words were, 'And to think you came all this way to see me, you must be very tired from your journey.' It was ever thus, Mary thinking of her students and their welfare. I recall how important it seemed to her that the American students have special sessions so they were clear in what she gave them. 'Must make worthwhile you're coming to study with me,' she would say. There are not many great artists of her stature, that considered their students' welfare as Mary did. I have always treasured those extra sessions which Mary arranged for us during the summers I studied with her.

"Soon arrived at Mary's apartment Judy Jarvis, a Canadian girl, who was the last student to receive diplomas from the Wigman Schule in 1967, the year Mary closed her school following her eightieth birthday, November 13, 1966. With Judy was a friend, Larry McCullagh, an American who was dancing with her. This was our group who had gathered to celebrate Christmas Eve with Mary and Hesschen.

"First a toast -- glasses clinked all around. Mary suggested we drink to the moment. Then she said it was time to light the candles, and we moved into her special room which was trimmed with green fir boughs all around. On a stand stood a small tree around which were lovely figurines, gifts from very close friends over the years. It was a beautiful sight. Mary then said, 'Of all the times of year, Christmas Eve for me is the most beautiful of all, and the one I love the most.' To light the candles was a special ceremony -- one that she often performed herself in the past or picked a special person to perform. This year, however, she said, 'Who has a steady hand to light the candles?' Lew said, 'I do!' There were candles everywhere, not only on the tree, but all around the room. The lighting of the candles was indeed a special ceremony. We should return to this custom in the states. fter the candle lighting ceremony we sat down at the table for a special repast of turkey, salad, and champagne. Prior to eating, Mary rose to her feet, champagne glass in hand, her face glowing and her sightless eyes sparkling. She raised her glass on high and said in a clear strong voice 'Merry Christmas'. Again a clinking of glasses all around.

"Mary loves light conversation, and her wit was as sharp as ever. There followed many funny stories told by Mary. It was a joyous, happy time.

"Then came the opening of the presents, following which we noticed that Mary seemed to be growing weary. We knew it was time to take our leave. Mary again came into the hallway where we said goodnight and once more went out into the crisp night air. As Lew and I strolled back to the pension, we said very little. The experience of spending Christmas Eve with Mary was for both of us, one of the most memorable we had ever experienced. And we both knew deep down, as I'm sure Mary did, this was to be her last. But the joy we all experienced will never be forgotten.

"When I said goodbye to Mary the evening of January 2nd, 1973 prior to flying home, she pressed into my hand one of the angels which had been in the creche by the tree. 'This,' she said, 'was her most favorite angel, the one she loved the most. It had come from Dresden forty years

ago,' she told me and had been a part of Christmas for her all those years. 'Margaret, dear' she said, 'this I give you because it is from Christmas this year with you in Berlin and will remind you of our time together. It is my most favorite angel of all. I love you very much.' I told her it would be by her picture in my home always. And so it is, and I am looking at this angel, now as I write about spending Christmas Eve '72 with Mary Wigman, my very special teacher and friend who has influenced my life more than any other person during my dance career.

"When the news came to me of Mary's passing on September 18, 1973, there was no sadness, just a beautiful feeling of deep calm which pervaded my whole being. Both of us knew that evening of January 2nd, we would not be meeting again, but then we both had been enriched by this experience of being together. And we knew the spirit of dance which we had shared, me as her student, and she, as my teacher, would never die."

Margaret Erlanger
May 1, 1974

* Emma Lewis Thomas I first met at the Wigman School the summer of 1956. Lew completed both her diplomas (performance and pedagogy) with Mary. Presently she is an Associate Professor in the Dance Department at U.C.L.A.

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To Become a MEMBER OF SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:	Regular (1 year).....	$ 5.00
	Regular (2 years).....	8.00
	Student (1 year).....	3.00
	Group (1 year).....	15.00
	Sponsor (1 year).....	10.00
	Sponsor (2 years).....	15.00

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Helps and Guidelines (Aids for clergy and dance directors)

80¢	1.	"Consideration for Starting a Dance Choir"
60¢	2.	"Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00	3.	"Using Creative Movement in Religious Education"
60¢	4.	"How to Plan a Sacred Dance Workshop and Bibliography"
Free	5.	The Sacred Dance Guild Brochure

Special Offer: Entire Kit at $3.00

Additional 25¢ charge for single copy mailings. Please send order and payment to:

Helps and Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

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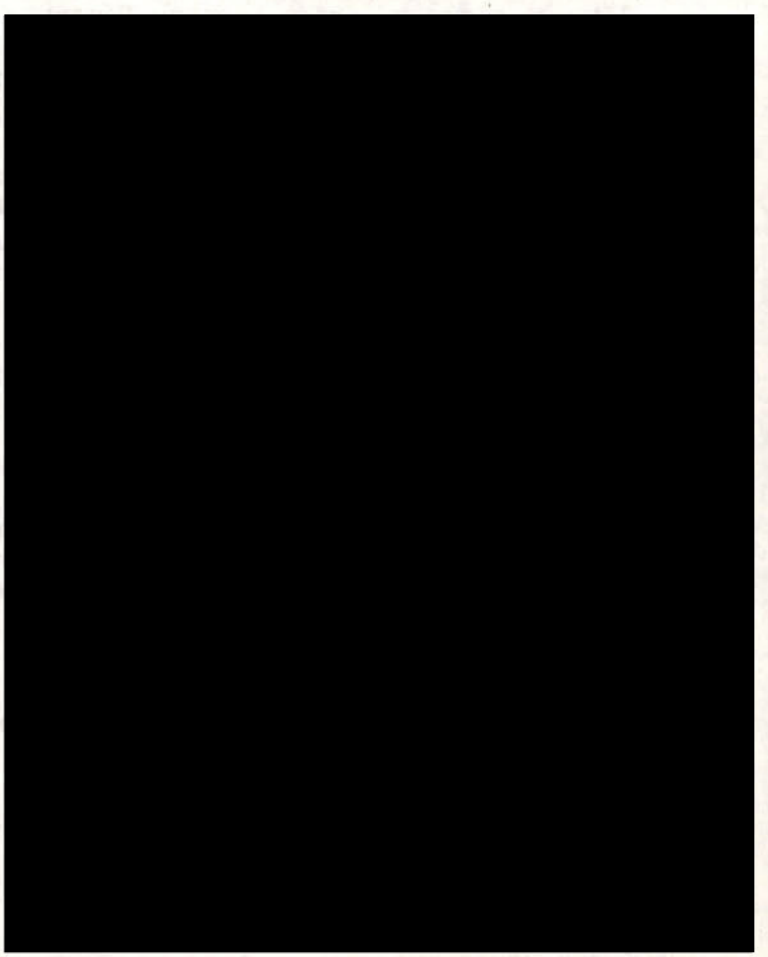
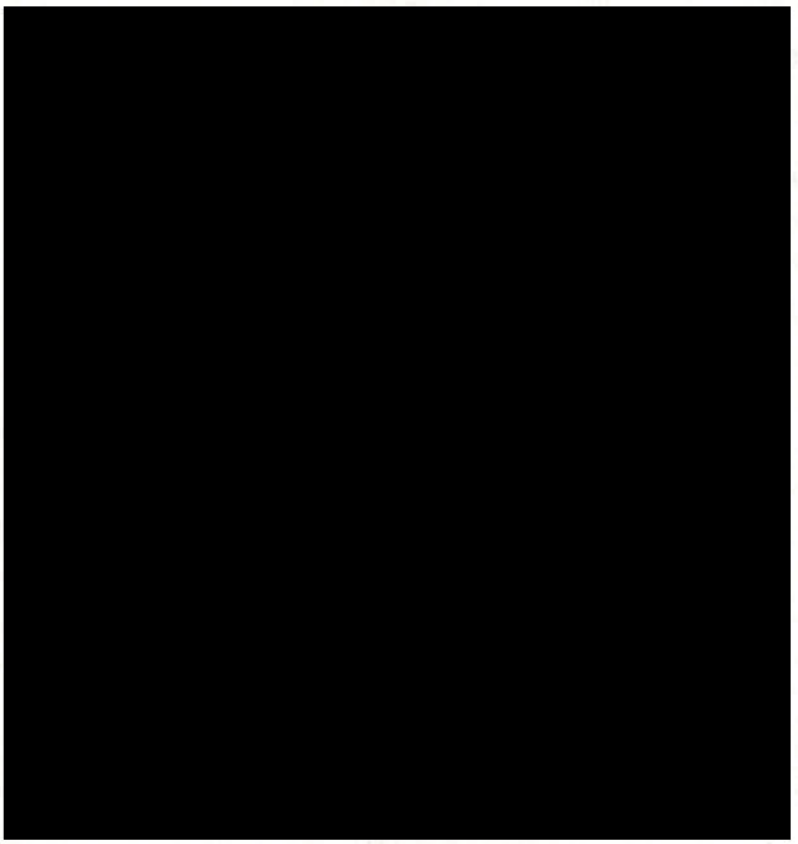
**********SPOTLIGHT ON NEW MEMBERS**********





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L A T E ----------N E W S

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Sister Mary Heller from the Bay Area (Calif.) has written up her experience with Movement choir in folk Masses during the months of Nov. and Dec. The article was printed in the May Issue of Modern Liturgy. Copies can be obtained for $1.50 from Modern Liturgy, 6244 Rainbow Drive, San Jose, California 95219.

*

Patricia Lund Lers writes: "....Is it proper for me to mention my availability--as a Minister of Education - January, 1975--in the Newsletter?....My reasoning for mentioning my professional availability in the Newsletter is that I want to continue being active in Sacred Dance, when I enter a full time ministry. Perhaps I would find a church .... I have my Master of Divinity from McCormick Theological Seminary, 1969. Presently I am working on my Doctor of Ministry--Project Paper: 'Being An Enlivening Minister in Contemporary Society'...." (Ed. Note: Your Editor is happy to print your note....hope you will be swamped with notes.)

Pat's address is 625 Harvard St., Wilmette, Ill., 60091

*

A Sacred Dance Workshop was held April 27 by Rev. Alan McLarty and Susan Bauer at the Sheperd of the Hills United Church of Christ, Phoenix, Arizona with Constance Fisher, Jubilate Dance Choir Director as leader.

*

Announcement of Gestalt & Creative Movement Workshop May 30 - June 2. Also Open Gestalt Workshop July 8-20. For those and other workshops write Neil Lamper, Ph.D., 1546 Spruce Dr., Kalamazoo, Mich., 49008.

*

ARC Society for the Arts, Religion and Contemporary Culture, Inc. had a Spring Symposium "The Vitality of the Spirit: Sacred Roots", on May 11, 1974 in New York. Vija Vetra led the "Sacred Dance of India" sesson.

*

The Center for Contemporary Celebration, P. O. 3024, West Lafayette, Indiana 47906, is trying to collect a Directory of Artists & Religious Communities. Bring ideas to the June Institute!

*

Read in Seedbed Vol 11, Number 1, February, 1974 (Arc, 35 East 72nd St, NY 10021:
"Erick Hawkins in Greek Dreams
Anna Kisselgoff in her New York Times review writes: 'Although there has always been a deeply intellectual underpinning to Mr. Hawkin's art, this appears to be his most literary work...one that presupposes an intellectual background from its public as well. Mr. Hawkins majored in classical studies at Harvard in the 1930's and his return to a consideration of ancient Greek here shows brilliance and originality."
"The subject is the artist, as identified with nature: two principles of creativity. In his own solo, Mr. Hawkins, wearing the purple of mourning and the green of renewal enacts the timeless ritual of death and resurrection with the gestural overtones of magic and religion that we

associate with the birth of Greek Drama." There are also two sections that included a hilarious satyr play that customarily followed the tragedies, and a masterpiece on contemplation of nature that gained much from its masks and costumes.

*

Creative Movement at Tuwaqachi was given April 18-21, with Christopher Beck as the leader with the theme of Creative Movement - Moving Toward Wholeness.

*

On May 3 at Hyannis Church for the Church Women of Cape Cod, Joan Sparrow led a workshop.

*

Virginia Lucke sends this: "...would like to just say 'thank you' to all regional publicity chairmen. As I read over Winter Newsletter, was especially impressed by how wide our coverage is now. We couldn't do it without co-operation of the chairmen and leaders--not easy to take time toe send in even brief report, but so helpful. Also thank you to those who've sent in or are bringing to Kirkridge, pictures, programs, flyers. Carlynn Reed took large collection to Long Island for me; hope to have so many that we will have to change them each day to let everyone have chance to see them all at Kirkridge."

*

Virginia Lucke also sends in this "bit": From NY Times 1/6/74, p. 38: "Inaugural Celebration in Detroit's Masonic Auditorium for Mayor Coleman A. Young. Detroit Symph. began with Copland's "Fanfare for the Common Man"; Butterball Jr., disc jockey acting as MC told the 3000: 'This will be a people's city.' Diana Ross--Detroit girl, ...success, with slick Supremes look replaced by disheveled ghetto funkinees, strolled out into audience, asked crowd to sing with her: 'Reach out and touch somebody's hand, Make this world a better place if you can.' "Soon she had the entire audience singing and clasping hands, white industrialists with ghetto dweller, holding entwined fingers high, arms swaying to and fro in time to the music and, for a brief moment, at least, the spirit of racial unity seemed in full flower."

*

Virginia Lucke inquiries: Does anyone in the Boston Area know anything about The Pocket Mime Theater -- 3rd season in Church of the Covenant, 67 Newbury St.: Collection of short pieces "Wells of Fancy"?

*

The following drawing seemed appropriate for this issue. I found it in my materials - I am not sure of its source - I suspect that it is of Middle Ages origin - if anyone knows, do write me so that I can give proper credit.

BLUE MOUNTAIN REVISITED

WHAT: A four-day training retreat in dance as religious expression, sponsored by the Sacred Dance Guild.

WHEN: June 18, 19, 20, 21, 1974. Registration and "settling in" begin Tuesday noon; the first Institute meal is dinner that evening. Lunch at 1 p.m. Friday and final evaluation conclude the retreat.

WHERE: Kirkridge, a retreat-and-study center on the Appalachian Trail overlooking the Pocono Mountains, 85 miles from N.Y.C. and Philadelphia. For thirty years this scenic 400 acre wooded ridge has welcomed leaders and laity from around the world to "inspiration and blessing -- whether in snow, spring freshness, summer languor, riotous fall foliage, in meditative fog or facing far vistas in sunshine."

TRAVEL: By car via Interstate Routes 80, 81, 84 to the Stroudsburg/Delaware Water Gap area. Kirkridge is 5 miles south of Stroudsburg on Route 191. By bus to Stroudsburg (Greyhound or Martz Trailways). By air to A-B-E Airport (Allentown) served by United, Eastern, Allegheny Airlines. Institute participants who need transportation from bus terminal (pickup round trip $2.00) or airport (pickup round trip $5.00) must arrange this in advance with Kirkridge. Phone (215) 1793 or 5078. Address: Kirkridge, Bangor, Pa. 18013.
At this writing, there is no problem obtaining gasoline any day, anyplace in this area.

REGISTRATION: Please send Pre-Registration form and $10.00 per person to the Institute Registrary, Carlynn Reed, 210 Taunton Rd., East Providence, R.I. 02914 no later than May 20, 1974. Deposit will apply to total fee; refundable only if event is cancelled. Registration will be limited to the capacity for housing and adequate dance space for all who attend.

COST: $55.00 - Sacred Dance Guild adult members
$65.00 - non-members
$45.00 - full-time high school and college students (bring I.D. cards)
$40.00 - high school students and younger who are willing to bring sleeping bags and bunk together (limit - 20 "baggers", first come, first served.)
The fee includes all classes, sessions, film showings, room, nine meals, and parking. Please make checks payable to Carlynn Reed, Registrar.
The program has been planned for full-time participation. Day and part-time registrants can be accepted only if we exceed minimum enrollment.

BRING: Dance togs, ballets or sneakers for out-of-doors and roof-top dance explorations, towels, flashlight, walking shoes, casual clothing. Sheets and blankets are furnished. Bring voices, readings, sound-producing devices (wind chimes, drum, rattles, bells, cymbals, and instruments such as flutes and recorders) - anything in the way of live accompaniment for our choreographic efforts. Also -- Energy -- Enigmas -- Enthusiasm!

FURTHER INFORMATION: Call or write Program Chairman, Mary Jane Wolbers, 111 South Green St., East Stroudsburg, Pa. 18301 (717) 421-2169 evenings (late!) or at East Stroudsburg State College (717) 421-2169 evenings (late!) or at East Stroudsburg State College (717) 424-3331 or 3301

WHO'S WHO at June Institute, 1974 - BLUE MOUNTAIN REVISITED:

VIJA VETRA (say "Vee-ya Vee-tra") comes to us on a long migration from her native Latvia - via Vienna, Indian, England and Australia. We are fortunate, indeed, that she has returned to the United States recently from performing and teaching abroad and will be based at her New York studio (Westbeth) long enough to serve on this year's Institute staff. She has performed in churches on three continents, taught master classes at major universities and colleges, and is considered a major interpreter of dance as a form of worship. Working independently of any teacher, organization, or denomination, she has achieved a fusion of elements from the sacred dance of East and West. The result is one which has received widespread acceptance and acclaim, and earned her the reputation as "the bridge between East and West."

Miss Vetra studied Indian classical dance with Guru Chockaling'am Pillai, and modern dance with Professor Rosalia Chadlek (Vienna Conservatory and Academy of Music and Performing Arts), José Limon, and Martha Graham. Studies with other fine, but lesser known, teachers have also influenced her style and philosophy.

She has performed in theatres, films, television, and churches here and abroad; she is generally credited with having introduced sacred dance to the churches of Australia, and Hindu dance to many Christian churches. Her appearances in the cathedrals of London were hailed as "historic" by the press and clergy. In New York City, where she instituted an annual celebration of the Divali Festival of Lights at the Community Church, she is called the "Minister of the Dance" by the Reverend Donald Harrington. Those who have been in the presence of this well-versed and highly skilled artist, who shouted "Amen, Amen, Amen!" after she danced in a Harlem church, or who danced with her on Easter Sunday in the street outside of St. Peter's Center in New York City, can appreciate her London citation "For Distinguished Service in Global Understanding Through the Universality of Art." For those who are joining us at Kirkridge, a rare treat is in store!

JOHN FERGUSON is organist and choir director at St. John's Lutheran Church in Easton, Pennsylvania. He is also a moving force in the artistic life of the Lehigh valley, where he is active in community arts projects. He studied music at Boston University, earned his Bachelor of Music degree at Westminster Choir College, and studied subsequently with Dr. Alexander McCurdy at Curtis Institute in Philadelphia. He has served on the faculty of St. James School in Maryland, where he was organist-choirmaster of the Chapel. At. St. John's, he directs 5 choirs, and is active with the American Guild of Organists, the Lutheran Society for Worship, Music and the Arts, and the Liturgical Conference. He appears frequently as a recitalist in the eastern states, and has sung in several operatic productions, including Amahl and the Night Visitors. His extensive musical repertoire and interest in all the religious arts (especially the dance) make him a valuable member of the Institute team in the department of accompaniment resources.

And ... a trio of Sacred Dance Guild Presidents, present and past, bring their combined experience as soloists, choreographers, teachers, and choir directors to Kirkridge - all professional sacred dance artists, actively involved and deeply committed: MAXINE DEBRUYN, VIRGINIA LUCKE, and MARY JANE WOLBERS.
President DeBruyn teaches dance at Hope College in Michigan and has directed the Holland Sacred Dance Group for 10 years. Her choir has danced in numerous Michigan churches. She received her training in dance at Michigan State University, Columbia, Jacob's Pillow, and the Martha Graham School. As the Guild's chief officer, she capably leads, encourages, gives generously of her time and talent, and is inspiring. Virginia Lucke (say "Lucky", and that's what we are to have her on deck with us!) and Mary Jane Wolbers have been active Guild members and officers, serving in a multitude of capacities including that of President. Both have had academic and professional training in dance, earned their Masters degrees in dance from the Univ. of Wisconsin and in subsequent years have pursued careers in dance education and sacred dance. Like Maxine, somehow they have managed all this in combination with marriage and raising families; they continue to perform and work with dance choirs. Providing this in-Guild leadership is in response to the plea for more help from those with experience and expertise. All three have much to share at the Institute.

THE SACRED DANCE GUILD
invites you to the 1974 June Institute ..... June 18 through 21.

This year, the Institute will again be held at Kirkridge, a beautiful mountain - top retreat center in northeastern Pennsylvania. Come and enjoy

BLUE MOUNTAIN REVISITED!

featuring the professional leadership of VIJA VETRA, JOHN FERGUSON, MAXINE DEBRUYN, VIRGINIA LUCKE, and MARY JANE WOLBERS.

Other Sacred Dance Guild officers and members who are active and knowledgeable in the field of religious dance will serve as supporting staff and consultants at the retreat. Kirkridge resident directors, Dr. and Mrs. John Oliver Nelson, will be among our spiritual guides.

Detailed program information is available from the Program Chairman, Mrs. Charles Wolbers, 111 South Green Street, East Stroudsburg, Pa. 18301 (717) 421 - 2169.

Registrar: Mrs. CARLYNN REED, 210 Taunton Road, East Providence, Rhode Island 02914 (401) 434-6229. Please return Pre-Registration form to Mrs. Reed with $10.00 deposit no later than May 20, 1974. *

For BLUE MOUNTAIN REVISITED we have scheduled sessions in dance for the improvement of skills and enlargement of movement vocabulary, practice in creating through dance, and choreography relevant to the religious experience. There will also be sessions in musical resources and other accompaniment media. Our experienced leaders come with a spirit of sharing and growing as they interact with participants. The program also includes "Walk-and-talk-in-the-woods Times" when we can discuss problems and opportunities (costuming, lighting, accompaniment, etc.) and enjoy the quiet beauty with leaders and fellow celebrants; the annual meeting of the Sacred Dance Guild and its Executive Board; film showings and viewing of video-tapes from the 1973 Institute.

The leadership and locale of this Institute promise exciting explorations in
"found space" for worship through dance
wake-up improvisations
mixed media in the sanctuary
varieties of accompaniment for sacred dance
an involved, dancing congregation
culminating in a presentation of works developed by the participants. Hopefully, these explorations will become the spring-board to more complete and extensive works to flower in sanctuaries, studios, and spaces in far-flung places, long after we have left the mountain.
*

Pre-Registration for Sacred Dance Guild Institute 1974
Mail this form to Mrs. Carlynn Reed, 210 Taunton Road, East Providence, R.I. 02914.
Please enclose $10.00 deposit per person. Make checks payable to Carlynn Reed.
(Thank you. mjw.)

Name _____
(If for a group, kindly list names of participants on attached sheet.)
Address _____

_____
Phone - Area Code ( ) _____ Deposit enclosed - _____ (amount)

Please check: S.D.G. member ( ) Non-member ( ) Full-time student - High School ( ) College ( ) Dancer ( ) Director ( ) Clergy ( ) Tyro - interested in the potential of dance as a means of personal growth and a dimension of worship ( )